

JEFFERSON MONTHLY

A Beginner's
Guide to
Climbing
Mt. Shasta





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The Historic Cascade Theatre and Jefferson Public Radio Performance Series present comedian Bill Engvall on Nov. 4 in two performances 6:30 pm and 9:00 pm (see Artscene p. 28 for details).



Southern Oregon University Chamber Music Concerts presents Concert II: Cecilia String Quartet on Nov. 9 at 7:30 pm (see Artscene p. 28 for details).



ON THE COVER

Writer Daniel Newberry (left) and climbing partner David Chambers (right) on Mt. Shasta's windy summit.

PHOTO: DANIEL NEWBERRY

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JEFFERSON MONTHLY

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Daniel Newberry

It's one a.m. and I can't sleep. I exhale through pursed lips and watch my breath catch the moonlight that pours, translucent, through the walls of this cramped two-person tent. Perhaps it's the 10,000 foot altitude or maybe it's just the anticipation of the upcoming journey, but even though I'm comfortable in my sleeping bag, sleep just isn't going to happen. My climbing partner, David Chambers, is breathing rhythmically. This will be his eighteenth trip to Mount Shasta's summit, so the novelty has worn off.

Daniel Newberry climbs, and summits, our region's most popular mountain and provides a perspective that may prove helpful to beginning climbers.



ABOVE: The Historic McDonald Theatre presents Devil Makes on Nov. 11 (see Artscene p. 28 for details). LEFT: St. Clair Productions presents Harry Manx on Nov. 9.



Humboldt State University's Dept. of Theatre, Film and Dance presents Ballet Folklorico De Mexico de Amalia Hernandez on Nov. 8 at the Van Duzer Theatre (see Artscene p. 28 for details).

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Tuned In
Paul Westhelle

Roasting Big Bird (& NPR)

In the first Presidential debate of 2012, Governor Mitt Romney said that he would end federal funding for public broadcasting.

Such a step would be a game changer for stations like JPR, which relies on federal support as a critical component of the diverse funding sources that enable us to serve our listeners. To be clear, federal funding amounts to about 13% of JPR's annual budget. But, that amount is an absolutely essential element of our ability to operate, equaling roughly the amount we raise each year from both our fall and spring on-air membership drives.

Public broadcasting is not—and should not be—a partisan issue. The federal investment in public broadcasting is strongly supported by Americans across the political spectrum. A 2011 national survey by the bipartisan polling firms of Hart Research and American Viewpoint reveals that more than two-thirds of American voters (69%) oppose proposals to eliminate government funding of public broadcasting, with Americans across the political spectrum against such a cut—including 83% of Democrats, 69% of Independents, and 56% of Republicans. And, a 2012 Harris Interactive poll shows that Americans consider PBS to be the second most valuable use of public funds, behind only national defense.

Federal funding for public broadcasting amounts to just \$1.35 per American, per year—an amount that is roughly one hundredth of one percent of the federal budget. Getting rid of it would have almost no impact on the nation's debt, but the loss to communities across the country—especially rural communities like those served by JPR—would be devastating.

Federal support of public radio and tel-

evision is one of the most successful examples of the public-private partnerships lauded by leaders of all political stripes. Every year, the vast majority of federal funding goes directly to local stations in local communities around the country. And, for every federal dollar received by stations, local communities kick in another six non-federal dollars. Here in Southern Oregon and Northern California that number is even higher.

Each day, the American public receives

an enduring and daily return on its investment that is heard, seen and experienced on public radio and television stations across the country. Every month more than 170 million Americans—over half the U.S. population—rely on public broadcasting services. In a typical week, NPR and its member stations reach nearly 1 out of every 7 U.S. adults, an audience that exceeds the combined circulation of the top 64 national newspapers.

Federal funding would be virtually impossible for the public broadcasting community to replace. Earlier this year, at the request of Congress, the Corporation for Public Broadcasting (CPB) submitted a report on the viability of developing alternative sources of funding for public broadcasting stations in lieu of federal funding. CPB engaged a well-known national consulting firm to conduct research for the report as a way to ensure objectivity. After extensive analysis, the report concludes that none of the alternative sources of revenue offers a realistic opportunity to generate revenue that could replace federal funding through CPB. It also concludes that there is no combination of alternative sources of funding that together could replace the federal appropriation. Other studies, including

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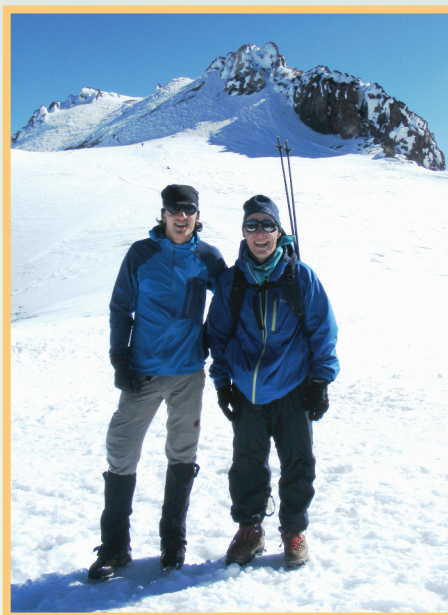
A Beginner's Guide to Climbing Mt. Shasta

By Daniel Newberry

It's one a.m. and I can't sleep. I exhale through pursed lips and watch my breath catch the moonlight that pours, translucent, through the walls of this cramped two-person tent. Perhaps it's the 10,000 foot altitude or maybe it's just the anticipation of the upcoming journey, but even though I'm comfortable in my sleeping bag, sleep just isn't going to happen. My climbing partner, David Chambers, is breathing rhythmically. This will be his eighteenth trip to Mount Shasta's summit, so the novelty has worn off.

At two o'clock, the faint beeping of my watch alarm signals that it's time to rise. The temperature outside on this early July night is barely below freezing, so it's not difficult to stay warm. There's no time to waste, however, if we're to climb nearly 4,000 feet to the summit and return by 11 a.m., about the time the snow begins to get slushy.

Outside, the full moon illuminates the snowpack to the top of Avalanche Gulch, our route to the summit. We may not even need headlamps. Before we start, Chambers digs several cupfuls of snow from a pit he's digging and begins to melt then boil, water



Chambers (left) and Newberry (right) at the summit plateau before the final push to the top.

of Avalanche Gulch. Tonight we're sharing the area with two dozen other climbers. Over the years, climbers have arranged and stacked loose rock into small hovels to protect tents from high winds. Footprints are everywhere, so it takes digging more than a foot below the surface to find clean snow.

It's not uncommon on a weekend night during April, May and June—the peak climbing months on Shasta—to share the Helen Lake campsite with 40 to 50 climbers. Of the eighteen main climbing routes to the summit, Avalanche Gulch is the most popular, especially among beginners.

"In 2011, we had 5,349 summit passes," says Nick Myers, lead wilderness ranger on the mountain for the U.S. Forest Service. The summit, as well most of the mountain above timberline, is in the Mt. Shasta Wilderness. A summit pass is required for travel above 10,000 feet and is strictly enforced by the team of four wilderness rangers.

The \$20 summit pass is good for three days and is available at self-serve locations at trailheads or outside the ranger station in the city of Mount Shasta. Several stores sell them as well. Even though outdoor recre-

to refill our canteens and to make oatmeal.

Finding clean snow at our camp site takes some thought. We're camped at Helen Lake, a wide bench below the steepest part

PHOTO: DANIEL NEWBERRY

ation in the State of Jefferson has exploded with the rising population, you wouldn't know that from studying the change in number of summit passes over the years.

"Basically from 2000 it was 8,000, in 2001 it was 9,350 then it's been a slow decline from there," says Myers. As to why climbing has seen a huge decline, Myers speculates that most likely reasons are "Gas prices maybe, the economy, so people are not willing to travel as much."

The late 1990s were the peak years for climbers heading for the summit, most via the Avalanche Gulch route. This led to serious overuse problems, according to Chris Carr, owner of Shasta Mountain Guides, based in the nearby city of Mount Shasta. Carr has been guiding on this mountain for 18 years.

"When I started climbing this mountain there was no 'pack-out' system, it was a mess, it was disgusting," Carr recalls. "Any rock that you turned over you would find human waste and garbage." In response, the Forest Service in 1996/97 introduced a mandatory pack-in/pack-out policy for human waste. Today, when you fill out and pay for your wilderness pass at a self-serve kiosk, you also pick up a sturdy plastic bag filled with kitty litter-like material to use as your portable toilet. Special garbage cans at trailheads are available to deposit the bags upon return.

That policy change, along with the sight of garbage on the mountain served an important educational function as well. "I definitely feel we've seen an increase in awareness around the stewardship aspect of climbing and Leave No Trace ethics," says Carr. "The pack-out system has been a huge benefit to the mountain."

The timing of the pack-out policy proved prescient. "We saw the biggest spike in climber numbers in '98 and '99 after Krakauer's book," says Carr. "We saw 12,000 to 13,000 for a couple of years." *The New York Times* best seller *Into Thin Air* by John Krakauer about a climbing disaster on Mt. Everest spurred an interest in climbing many iconic peaks.

This morning at Helen Lake, we're the first group out of our tents. Helen Lake is a bit of a misnomer. You won't see a lake here unless it's during a very dry year after much of the snow has melted. It is a lake for part of the year, it's just buried under snow.

I walk to the edge of the broad exposed rock bench and glance down the mountain. Two pair of tiny headlamps work their way toward me. Though Chambers and I have chosen to make this a two day trip, some

climbers start as early as 11 p.m. from the trailhead at Bunny Flat, or perhaps 1.7 miles further up the trail at Horse Camp, an historic Sierra Club cabin surrounded by many camp sites. The trailhead sits at 6,950 feet in elevation, the summit at 14,161, making the entire climb a whopping 7,220 feet in just under 6 miles.

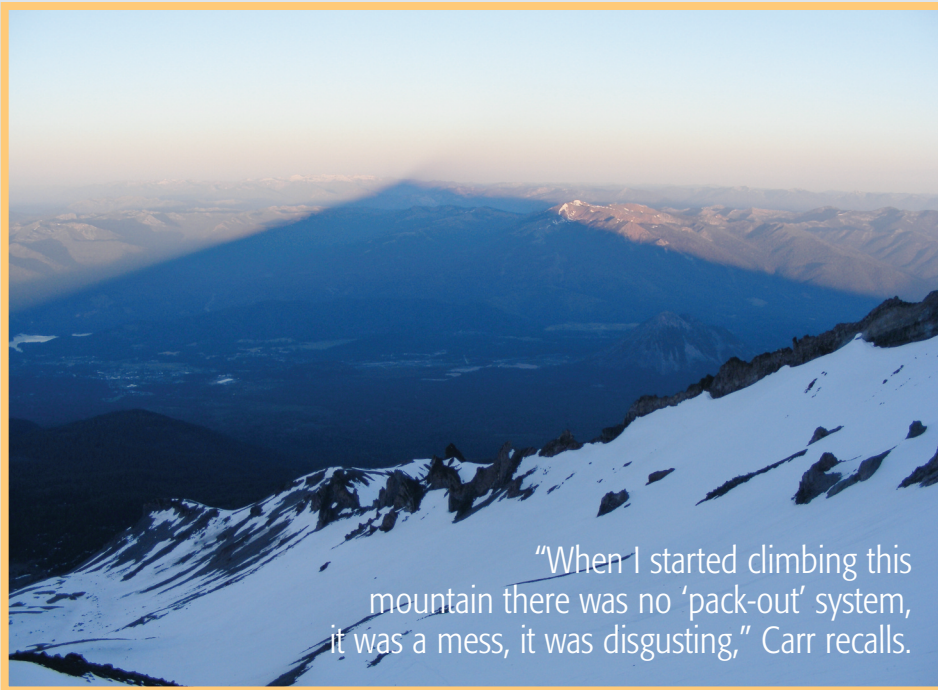


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Based on my effort required to get this far, I go through what was a 30 pound pack and leave what I can in the tent. I wear my helmet and crampons and slip my gloved hand through the webbing that loops through my ice axe. Day number two has begun.

The first European to write about climbing Shasta, apparently, was General John Fremont, in 1846. His conclusion: the mountain was not climbable.

The crunch of crampons in the moonlight is reassuring. The slope of the upper part of the Gulch is a broad snowfield, perhaps a half mile across, and a nearly 2,500 foot vertical climb to the top, mostly above us at the moment. The top is capped by a slotted wall of red-orange pumice, known as the Red Banks. We're headed for one the left-most slots. The Gulch above us resembles a bowl cut in half from top to bottom.

In the middle of the Gulch, just below the Red Banks, is a massive heart-shaped pile of loose rock, the individual pieces

range in size from a fist to a pickup truck. As the sun warms the crusted snowpack, the icy veneer turns to mush. Each day a few boulders fall, accelerating as they hurtle down the Gulch, leaving tracks in the snow like a shooting star. For a climber descending the Gulch later in the day, turning your back on the mountain is unsettling.

This massive rock pile is known as "The Heart." It can appear that, at the hottest time of day, that this is the mountain's bleeding heart, hemorrhaging boulders on climbers who are not paying attention or have been too lazy to get an early start. In 2008, a 56 year-old woman was killed by a falling watermelon-sized rock.

On Avalanche Gulch, it's the exposure of a nearly 2,500 foot slope that is more dangerous than rock fall, and the reason why you need an ice axe is to arrest a long slide down this icy slope, especially in the darkness. In 2008, a 33 year-old woman slipped near The Heart and hurtled down the long slope to her death. In 2009, a 43 year-old man slipped near the Red Banks and tumbled down the mountain side more than 2,000 feet. He was airlifted off the mountain and survived.

"Slip-and-fall" is the most common type of accident and this area of Avalanche Gulch is where most of these accidents are seen, according to wilderness ranger Nick Myers. The number of serious accidents and fatalities on Mount Shasta, however, is low, given the thousands of climbers per year. "In 2011,

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CHERYL STRAYED : author of *Wild* and *Tiny Beautiful Things*

photography : Holly Andres

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Jefferson Almanac

Pepper Trail

The End of Summer (Lake)?

I'm writing this in Oregon's high desert, on the shore of Summer Lake—or, to be more accurate, on the rim of its dry lakebed. It's August, and I'm here with a group of artists, scientists, and writers, all of us gathered to think about the future of the northern Great Basin in the face of change—most fundamentally, climate change.

Summer Lake was given its name by the explorer John C. Fremont in December, 1843, when he and his survey party stumbled through snow to the edge of a vertical escarpment. To Fremont's amazement, a green valley and turquoise blue lake spread before them, three thousand feet below. He promptly named the lake Summer Lake, the ridge Winter Ridge—and proceeded to find a way down as quickly as possible!

Such sharp environmental contrasts are the norm in the Great Basin, through time as well as in space. We know this because the region's arid conditions, which make living here a challenge, are ideal for preserving life's remains. In lake sediments, packrat stockpiles, and even in exquisitely air-dried human dung (coprolites), an unmatched history of ecological change has been revealed by the painstaking work of geologists, paleontologists, and archeologists. This great body of knowledge has recently been synthesized in a masterful book, *The Great Basin: A Natural Prehistory*, by Donald K. Grayson of the University of Washington—required reading for anyone interested in the West.

The most dramatic changes in the Great Basin over the past 100,000 years, and continuing to this day, have been the appearance and disappearance of lakes. The Great

Basin is comprised of many lesser basins that are topographically connected to some degree, but which have no outlet. In the late Pleistocene, about 15,000 years ago, the Great Basin was a labyrinth of lakes, covering almost 28 million acres by Grayson's calculation. The largest of these, Lake Bonneville, was almost the size of Lake Michigan, and reached depths well over 1000 feet. Its shriveled remnant is the Great Salt Lake.

In lake sediments, packrat stockpiles, and even in exquisitely air-dried human dung (coprolites), an unmatched history of ecological change has been revealed by the painstaking work of geologists, paleontologists, and archeologists.

Summer Lake, too, was part of a much larger Pleistocene lake, called Lake Chewaucan, which covered 480 square miles and reached a depth of 375 feet. At its springtime maximum these days, Summer Lake is lucky to cover 70 square miles at a maximum depth of three feet. By late summer, the lake has retreated to a puddle at its north end, visible from our lodge halfway down the shoreline only as a thin dark smudge almost lost in the heat waves.

The Pleistocene lakes were in their glory during the last glacial maximum, when the continental ice sheets deflected the jet stream southward. This brought both high precipitation and low evaporation (cool temperatures), which together filled the basins of the Great Basin. In contrast, the greatest *retreat* of Great Basin lakes occurred during a period of high temperatures and drought sometimes called the Altithermal, from about 7500-4500 years ago. The causes for this climatic shift in the middle Holocene are not well understood, and its effects were not equally severe everywhere. Nevertheless, this period paints a sobering picture of the immediate future of the Great Basin.

The Altithermal appears to have been characterized by temperatures 5–15° F

higher than today; in other words, within the range of predicted Great Basin temperatures by the end of this century. And what were the effects of these temperatures? Many Great Basin lakes and marshes virtually disappeared. There was a spike in the frequency of fires, as shown by studies near Lake Tahoe. A variety of mammals associated with sagebrush were replaced in the archeological record by species adapted to drought-tolerant saltbush. The hardy woodrats, whose middens are such a reliable source of data on environmental conditions over millennia, disappeared from many sites, to return only after the end of the drought.

And yes, even those most adaptable creatures, human beings, suffered widespread population declines during the Altithermal. Those that survived were forced to abandon their hunting and fishing lifestyle and adapt to a diet heavy in small, painstakingly gathered seeds (we know this from their, um, coprolites). All in all, Grayson singles out the Altithermal as the least hospitable time for humans in the Great Basin over the past 10,000 years.

This bad time seems to be returning. And the challenges ahead will not be due to climate change alone. Human population density in the Great Basin is far higher than it has ever been, with major cities in Las Vegas, Salt Lake City, and Reno. These urban populations, especially those in Las Vegas, rely on water sources that may not last the century, and most rural residents also depend on readily available water for farming and ranching. It is hard to imagine how these populations can be sustained in the face of conditions approaching those of the Altithermal.

The dry bed, or playa, of Summer Lake, has a stark beauty. Every evening, our group gathered on its salty edge to watch the shadow of Winter Ridge roll smoothly across it as the sun sets. The history of the Great Basin assures us that this lake will be brim-full again—in a thousand, or ten thousand years. But that is cold comfort for the hot days ahead.

Pepper Trail is a naturalist and writer from Ashland, Oregon. This piece was written during a residency at Playa, a retreat center for artists, writers, and scientists on the shores of Oregon's Summer Lake. An earlier version of this essay appeared in *High Country News*.

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Theater and the Arts

Molly Tinsley

History in Two Takes

History and drama take conflicting approaches to reality. The former aims for complete and accurate coverage. Every random detail serves the quest for truth. The latter promises meaningful form. The details serve a structure, which supports a theme. Two world premieres finishing out the OSF season grapple with these competing claims. Both Schenkan's hefty *All the Way* and Universes' kaleidoscopic *Party People*, focus on historical events in the U. S. in the mid- to late sixties, but develop very different strategies for bringing them to the stage.

Schenkan's play, in the Bowmer, opts for psychological depth by concentrating on one man, Lyndon Johnson, and limiting chronology to a single year in the aftermath of Kennedy's assassination. Directed by Bill Rauch, this story taps the common root of ancient ritual, theatre, and our political process to flesh a figure of heroic ambition, dealt an enormous challenge by Fate. The propulsive consequences, driven by the extraordinary performance of Jack Willis as LBJ, grip like a "knife fight in a dark room on a slippery floor."

A self-acknowledged "accidental president" when the action begins, Johnson takes on Kennedy's languishing Civil Rights Act, though convinced it's "the last thing we need." His yearlong odyssey to landslide reelection explodes with confrontation—he maintains his course through jokes, flattery, entreaty, threats, and lies. The man is constantly performing, while the actor, Willis, navigates the mood and mask shifts with stunning specificity. Willis's best moments come when his character isn't "on," when he's scarfing down a box of Crackerjack, scratching his groin in his underwear, or sneaking a swipe of gravy off another man's plate.

In fully becoming Johnson, Willis reveals the politician's secret—empathy is too

nice a word for this manipulator's ability to find in himself some piece of his opponent. There's the "great man" hook with which he snags Everett Dirksen (the comically earnest David Kelly), then the Southern gentleman he presents to his mentor, Georgia Senator Dick Russell (the pitch-perfect Doug Rowe). Sensing the filial neediness of Hubert Humphrey (the poignant Peter Frechette), he casts himself

as intransigent father. When he's playing hardball with J. Edgar Hoover (the ever-solid Richard Elmore), we're convinced we're seeing the real LBJ. But in his exchanges with Martin Luther King (the

preternaturally calm Kenajuan Bentley), we think we're glimpsing the humanitarian idealism at his core.

In dissecting the ravenous ego of this iconic politician and his (temporary) triumph, the play also lays bare the dynamic of our political system, which has hardly changed in fifty years. As "war by other means," it attracts men driven by unconscious needs, whose behind-the-scenes vocabulary is all about balls—who has them and who doesn't, and who's going to get his cut off if he doesn't watch out. Women flutter around the margins, waiting to be used or abused. Terry McMahon is heart-breaking as the well-trained Lady Bird, enduring everyday cruelties by clinging to some notion of having been chosen by her husband once upon a time.

Designer Christopher Acebo's wood-paneled seating frames the action, blending courtroom with congressional chamber and providing "offstage" characters a vantage from which to keep an eye on events. Perpetually watching each other, they conjure a milieu in which J. Edgar Hoover can build giant files against just about everyone. And it's this same Hoover, with his paranoid culture of surveillance and infiltration, who turns out to be the prime

The performances in *Party People* burn with astonishing energy.

mover of *Party People*. Directed by Liesl Tommy, this play opts for breadth over depth, historical survey over psychological journey. Though we glimpse arcs of initiation and revenge, the play eschews the structure that would develop one or both.

Two sons of revolutionaries, Malik (the winning Christopher Livingston) and Jimmy (the antic William Ruiz), mount a retrospective exhibit of artifacts and digital art inspired by the Black Panthers and the Young Lords and invite old family friends to the opening. Designer Clint Ramos sets the stage: a stunning backdrop of girders bisected by a catwalk reads both gallery and cell-block, as the characters, too often framed and jailed by the FBI, become living portraits within frames of steel. Above this structure, giant letters spell REVOLUTION; they might alternatively have spelled BETRAYAL, which coils at this play's heart.

For Malik and Jimmy nurse childhood deprivations, and have turned to their art as a way to mediate, if not escape, their wounds. Jimmy's covert plan for the opening involves donning a bizarre clown costume and forcing his guests to play "Spot that Mole": the first betrayal, designed to flush out others.

The central treachery Jimmy succeeds in exposing is that of Solias (the resonant Peter Macon). Arrested for driving a stolen car across state lines, he was let off by the FBI in exchange for his infiltrating the Panthers. Solias accused Omar (the taut Steven Sapp) of being an FBI informant and enlisted other Panthers in torturing him. Ultimately, the intelligence Solias gathered enabled the murder of the charismatic leader Fred Hampton. Wheels within wheels, fair masking foul—the potent historical material aches for fuller dramatization, but Omar and Solias remain opaque beneath their bitterness and guilt.

After evincing a disturbing enthusiasm for the torture reenactment, Jimmy decrees a ritual healing: each guest must step through the bullet-ridden door that failed to protect Hampton from federal agents. This path leads not to forgiveness, however, but to vengeance. When it's Solias's turn, the others become a firing squad. The weapons they pick up turn out to be figurative, but then someone hands Solias a real gun, and presumably the gunshot that follows is real and suicidal, yet this violence remains unexamined by the play as Jimmy and Malik go on to the next item in their expose.

The performances in *Party People* burn



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with astonishing energy. The vibrant musical numbers channel a passionate revolutionary protest sorely absent from our political scene today. I can't help feeling, though, a final betrayal, of the drama of insight and transformation that might have been. The final epiphany Jimmy insists on, that a new revolution will succeed by means of television, social media, and branding, comes off as empty rhetoric and hardly resolves the complex reactions his party has provoked. The tendency for media to betray human truth, to degrade authenticity to per-

formance, has been remarkably demonstrated by Malik's earlier raging monologue into the camera about his lost birthright, a display of vein-popping anger, which he can switch abruptly off.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)



Inside the Box

Scott Dewing

The Cloud's Not-So-Silver Lining

I store most all of my data out in the cloud these days. The cloud is that magical and invisible place out in cyberspace where all the bits and bytes that comprise my digital life will live forever. I can't touch or feel all that data, but I can login to Facebook and see pictures and read about what my friends are up to. I send and receive emails that are stored in the cloud. I clip interesting news articles that I read online and save those in the cloud. Sometimes I share those articles on Twitter, which is in the cloud too. I compose music and publish it out to the cloud using an online service aptly named Sound-Cloud. I'm writing this column right now using Google Docs, which is a "cloud-based" word processing application. Later, I'll publish these words on my blog, which lives in the cloud. The music I'm listening too via the online music service Pandora is stored in the cloud too. And when I'm not engaging with the cloud on my computer, I'm pushing and pulling data with my iPhone—so much so that Apple had the audacity to call their service "iCloud" as if staking their claim amidst the nebulous geography of the cloud.

"The cloud": you've probably heard that phrase a thousand times and may even be sick of it, especially since my bludgeoning you with it no less than a dozen times before you've even read this far (assuming, of course, you haven't given up on me already and moved on to something more interesting in the cloud). You likely join daily the millions of people around the globe connected to the Internet to engage in the creation, storage, and sharing of information in the cloud. If you are like me, much of your life (perhaps too much) is spent online like that without even thinking about what the cloud really is. If you are like me, you are often unconscious

of the physical systems that make up the cloud as though it does not exist in the physical world but resides in another dimension because it is not something you see or touch.

This is why a recent article in *The New York Times* entitled "Power, Pollution, and the Internet" hit me upside the head like a brick, knocking me off of my cloud in a Mick Jaggeresque "hey-you-get-off-of-my-cloud" way and sending me hurtling back down to Earth where the cloud's dirty little secret is that it's a major source of pollution and waste.

The problem with "the cloud" is that it's not a cloud at all: it's made up of millions of power-sucking computers (called "servers") interconnected by routers and millions of miles of fiber crisscrossing the globe. Those servers are housed in

data centers, vast warehouses consuming 30 billion watts of electricity per year, according to the report in *The New York Times*. But what's more disturbing than the overall power consumption, is the waste. What *The Times* found was that "on average, they [data centers] were using only 6 percent to 12 percent of the electricity powering their servers to perform computations. The rest was essentially used to keep servers idling and ready in case of a surge in activity that could slow or crash their operations."

Those servers are connected to high-capacity lead-acid battery backup units that keep the servers fully powered and operational even if there is a millisecond blip in power. And if the power goes out for an extended period of time, massive diesel-burning generators fire-up to keep power flowing to the machines. And even if the power never goes out, those generators are test-run on a regular basis.

We're going to need more and more machines to store the exponential growth of

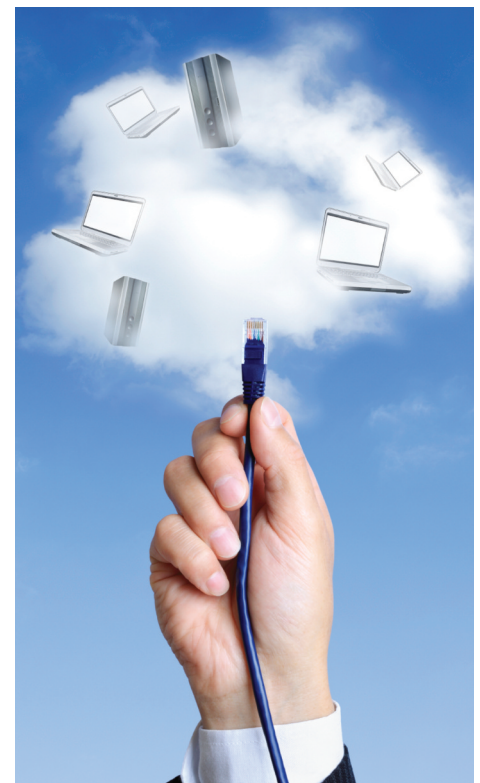
data we're creating and storing. According to *The Times* report, 1.8 trillion gigabytes of digital information was created globally last year. All those emails, all those YouTube posts, the ecommerce orders, the Tweets and Facebook picture uploads, news reports and blog postings, online gambling and pornography: byte by byte by byte all that data adds up rather quickly. And with it, the server farms proliferate.

Some of those server farms are here in Oregon. The first major data center in Oregon was built in The Dalles by Google in 2006. Last year, Facebook finished construction of a 330,000-square-foot data center in Prineville while Amazon began building a 120,000-square-foot data center in Morrow County. Earlier this year, Apple broke ground on a data center in Prineville.

According to a report in *The Oregonian*, "Upgrades in Central Oregon's power network make the growth possible. The BPA has accelerated plans to upgrade its Ponderosa power substation, increasing capacity by 400 megawatts."

Apple claims that its data center in Prineville will be a "green" data center, though it has not made clear, exactly, what that means. Hopefully, it means more than

The problem with "the cloud" is that it's not a cloud at all: it's made up of millions of power-sucking computers interconnected by routers and millions of miles of fiber crisscrossing the globe



the facility itself being painted green, because it is “green” data centers that we need to move toward if we are going to sustain our exponentially expanding cloud.

With all of our techno gadgets and glowing screens, it's easy to forget that the Internet is a physical system. “The preferred image of the Internet is instead a sort of nebulous electronic solar system, a cosmic ‘cloud,’” wrote author Andrew Blum in his recent book *Tubes: A Journey to the Center of the Internet*. “Indeed, thinking of the Internet as a physical thing has fallen so far out of fashion that we're more likely view it as an extension of our own minds than a machine.”

But the Internet—call it “the cloud”, call it “cyberspace” if you like—is more machine than it is mind. It is not in the clouds or out in space; rather, it is right here on Earth, housed in sprawling, power-hungry data centers just like those located right here in your own backyard.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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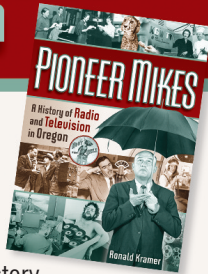
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Recordings

Eric Teel

Live Sessions

As a reflection of its title, this column space typically focuses on new releases in the music world. And indeed, next month's contribution will be our annual must-read: The Best of the Year. This month, however, I wanted to draw attention to some things we're doing musically at JPR that aren't recordings. That's not to say that they're not recorded, but I'm speaking of the relatively new series of live performances that we've been scheduling on *Open Air*. It may be an understatement to say that we're big fans of live music here at JPR (the Cascade Theatre and Holly Theatre plans are testament to that!). Record albums can be magical snapshots of a particular period of time in an artist's career. But songs themselves are often wild and unable to be captured. They continue to evolve over time, and the best way to experience them is to hear them performed live.

In 2009, we made the decision to try and create a live performance series at JPR. We had dabbled a bit before when opportunities dropped in our lap, but this time was different. We started with very little gear, just enough know-how to be dangerous, few available hands to help out, and a studio that could barely fit four musicians. But it worked. Recently we were looking back through the sessions we've done, and were surprised to discover that we've done almost one session every two weeks now for the last three years. Sessions with folks like Los Lonely Boys, Ryan Bingham, Brandi Carlile, and a recent favorite with Ben Taylor. That was a bit shocking, considering that our region doesn't have the multitude of musical venues that you'd find in a bigger city, and access to bands isn't exactly as convenient as it would be in a place like Portland.

But the best thing that has come out of our live sessions is your response. We

have listeners all over the region buzzing about our live sessions. People are excited about our music, and that feels great. We've always believed that, with your support, we could have public radio in this region that is on par with (or better than) the public radio offered anywhere in the country, and we're now confident that we can do the same with music. Your support has been fantastic, thank you.

“

... the best thing that has
come out of our live
sessions is your response.

One side benefit to our live session work, which we can all appreciate, is that we're seeing many new listeners trying us out online. As a result of our partnerships with the bands and their associates, the JPR name and webstream links are making their way out into the internet world where new ears are sampling this service that you've made so strong. And new ears hopefully result in new fans, and eventually new supporters. And we need them.

Also, since we've been asked numerous times, yes we do have some hazy long-range plans to someday release an album of the best songs recorded in the JPR studios, but right now it's little more than a strong desire. One we hope will eventually be realized.

Two other quick things to mention before I run out of column space this month: Firstly, I mentioned above how much feedback we've received from our various live sessions. It not only feels good to interact, but it's also extremely useful. We want to know how we sound from your perspective. Do you feel that the artists we're bringing in speak to your musical tastes and curiosity? Are the interviews interesting? Do you have ideas for people we should pursue? Perhaps more importantly, I want to put it out there that we'd like more feedback on the music we're playing at all times, not just our live sessions. We're obviously trying to curate the best

collection of new music to share with you, but if there's something we've missed the boat on, we want to know that too. So by all means, get in touch with us.

Secondly, I wanted to acknowledge the volunteer work of Nicole Gutrich, who spent the summer here helping me manage the onslaught of new recordings. Nicole's primary task has been to track down lyrical content for all of the new music we've added to our playlists and make sure it was all broadcast appropriate. You'd think by now there would be a centralized effort to ensure new albums were well-labeled in terms of language and content, but sadly a nationwide system just doesn't exist. So we're forced to do it ourselves. And with as many as 140 albums arriving in the mail each week, we absolutely could not deal with them properly without Nicole.

Eric Teel is JPR's Program Director, Interim Music Director, and host of the Monday afternoon segment of *Open Air*, heard on the Rhythm & News service and at www.ijpr.org.

Tuned In From page 5

one authored by the Government Accountability Office in 2007, offered similar findings.

During these challenging economic times, every program and function of government will be, and should be, scrutinized. And, every program must do its part. Indeed, during the past two years, the federal investment in public broadcasting has already been reduced by \$57.5 million—the equivalent of a 13% cut in current funding levels.

We hope Governor Romney's remarks inspire a lively, fact-based national debate on the value and efficacy of federal funding for public broadcasting. And, we urge listeners to share their views on this issue with their elected representatives.

Paul Westhelle
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Mt. Shasta *From page 7*

search, rescue and public assists... we had 15," says Myers. "We had three fatalities in 2011, one of them was not climbing related." Last year was unusual: the previous year with as many as three fatalities was 2000. In the three years from 2008 to 2010, there was only one fatality per year. In 2005 to 2007, there were none. By comparison, two fatalities have been recorded this year on Mt. Hood, which is about average for the past 20 years.

"Probably the second most common

ding are visible in the distance to the south. Pausing to rest is becoming a more frequent occurrence. About now—at 11,800 feet—the oxygen is palpable in its absence. I'm resting for about five seconds after every fifteen steps. Though I run 40-50 miles a week for exercise, often in hilly terrain, it hasn't really prepared me for the steepness, the altitude, and the stride adjustment necessary for walking in crampons.

Even with multiple ascents on this mountain, Chambers finds the challenge different each time. "Every time I go up I learn about myself," he says. "I'm always at the

mountain that rises nearly 11,000 feet from the surrounding landscape. This tremendous base-to-summit rise is one of the largest in the world. On a clear day the mountain can be seen from as far away as 200 miles.

The first European to write about climbing Shasta, apparently, was General John Fremont, in 1846. His conclusion: the mountain was not climbable. Ten years later, Elias D. Pierce led six others on what is still considered the first summiting of Mt. Shasta. When they returned, no-one believed them. Pierce had to make another climb a month later, with eight others, before he was believed.

Climbing Shasta soon became a popular climbing destination. One of the more famous early climbs was by the venerable writer and conservationist, John Muir, whose account in *Harper's New Monthly Magazine* in 1877, is still an exciting read. Muir and his companion were caught in a violent thunderstorm near the summit and took shelter in the warmth of a sulfurous fumarole "Hot Springs" near the summit. Muir's favorite route was up Avalanche Gulch. To this day, it is often called "The John Muir route."

At the Red Banks we choose to ascend through one of the leftmost slots. This is the steepest and most dangerous part of the climb, with a slope of about 60 degrees and a thick layer of ice created by the daily re-freezing of melt water from above. We use our ice axes to make short steps into the ice and kick step our way upwards. Fortunately, this passage is only about 75 yards long.

Above the Red Banks, the steepness abates, but the surface is convex, not concave like the headwall at the top of Avalanche Gulch we just passed. Practically speaking, the difference here is that instead of seeing the dangers ahead, you can't see much more than two hundred yards ahead. If you haven't read the maps, you might think the summit was immanent.

Wrong by a long shot.

At 13,200 feet, the ground flattens out. Ahead is not the summit, but the aptly named Misery Hill, which at this time of year is only half snow-covered. Not only is this another moderately steep ascent, but the frequent bare patches are composed of scree. Climbing through scree with crampons adds to the misery of realizing there's still more climbing ahead. We rest for a few minutes and eat another breakfast of Cliff bars and oatmeal.

At this location, several ridges converge, as do several western climbing routes. I find

David Chambers sets up camp at Helen Lake.

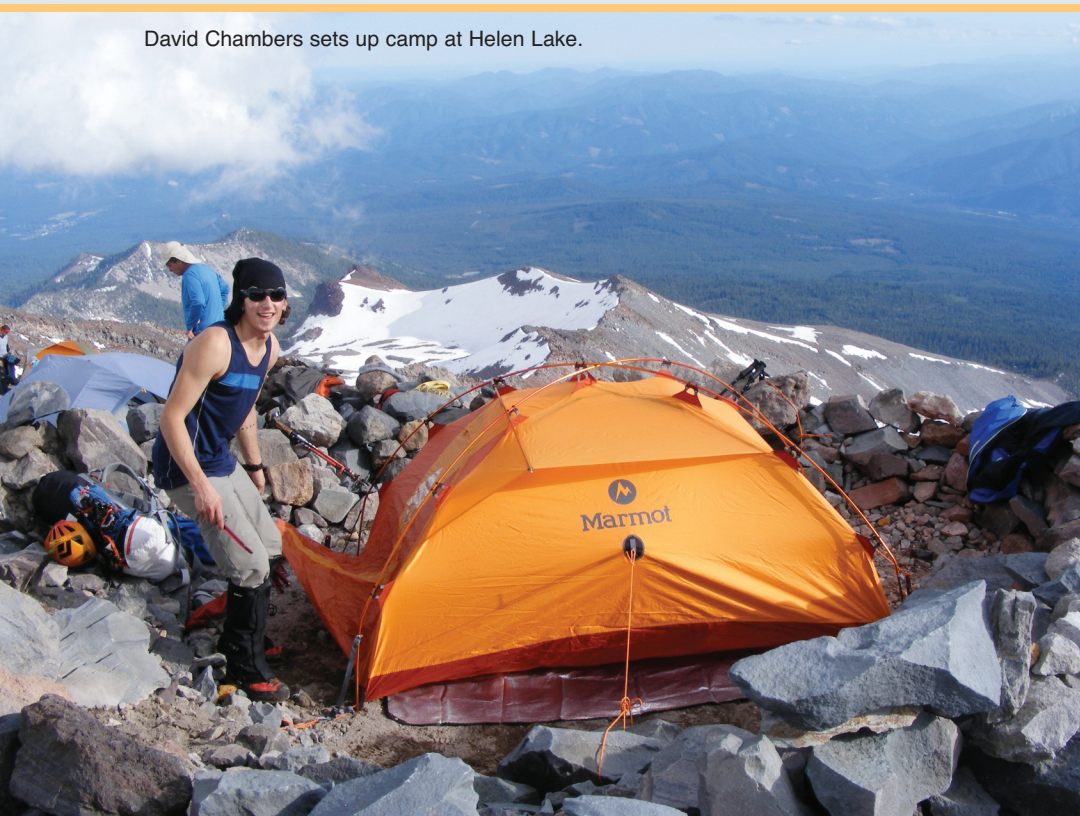


PHOTO: DANIEL NEWBERRY

(type of accident) is being disoriented, wandering off the wrong side of the mountain, climbing into a whiteout," Myers explains. "A lot of times it can lead to hypothermia, to exhaustion, general exposure-related incidents."

Shasta, Hood and other prominent Cascade volcanoes rise sharply from the surrounding landscape and create their own weather. Even in the summer, a front can approach quickly and create whiteout conditions above treeline, when weather—and weather reports—at the bottom of the mountain call for full sun.

About half way up the Gulch, the eastern sky begins to lighten, even though it's four o'clock. We stop, lean into the hillside and look back. The lights of the city of Mount Shasta twinkle nearby, those of Red-

mountain's mercy." One of his favorite adventures on Shasta is to climb in winter with skis, but not summit, and ski down. Last year he was near a five foot deep slab avalanche when it broke. Another time he was pinned down by 90 m.p.h. winds. Today, however, weather is our friend.

We've taken a route to the right of The Heart and are now approaching the Red Banks. It's much steeper here and I use my ice axe more frequently to help with balance. Although the sun isn't yet visible to us, it illuminates the flat landscape to the west. The pyramidal shadow of Mt. Shasta dominates the western land below. Interstate 5, running through the valley nearby, sits at 4,000 feet at the highest and much lower in other places, making Shasta a

the climb up Misery Hill to be surprisingly easy, compared to the technical climb through the Red Banks and huffing and puffing that followed en route to Misery Hill. At this point, the climb feels more like a mental push than a physical one, and I'm getting excited. Although I've enjoyed each part of the climb so far, I'm starting to obsess about the summit. I've got summit fever.

"Summit fever is one of the things we try to discourage," says climbing guide Chris Carr. "Truly, climbing is about the experience." Though Carr estimates he has summited Mt. Shasta about 150 times, he's

With the rapid melting of polar ice caps and shrinking of most glaciers—Everest, Kilimanjaro and Glacier National Park are among the most discussed examples—you would think that Shasta's glaciers are also shrinking. You would be wrong.

climbed the mountain three to four times as frequently. "It's often clear when you need to turn around: if it's a weather issue, if it's a hazard issue... literally if you're being blown off your feet or there's an excessive amount of rock fall or maybe your skills don't match the terrain you're climbing, it's quite obvious. For the beginner that's the hard part—I know when I was a beginner—we don't always recognize a hazard."

When Carr and his guides are leading paying customers up the mountain, turning back is a tough decision. "We are extremely conservative when we climb," Carr says. "I'll have no problem at all turning around if the hazard is not manageable." When it comes to the overzealous climber with "summit or bust" written in invisible ink across his forehead, Carr has found that "the mountain humbles those people."

My climbing partner, David Chambers, has turned back shy of the summit on several occasions. "You kind of ask permission: you either get it or you're shut down," Chambers explains. In his day job at the Ashland Outdoor Store, Chambers often gets inquiries about climbing Shasta. "If someone asks me, 'do I need an ice axe, do I need a helmet?' then I'll steer them toward a guiding service," says Chambers. "A lot of people go up who shouldn't."

In almost every accident or situation, says Carr, you can point to a definite mis-

take in judgment that caused the problem, especially with beginners. "There are three mistakes that people (beginners) make that get them into trouble up there," he begins. "Number one is they climb into poor weather." It can be raining at Helen Lake in the summer, but that can mean blizzard conditions near the summit.

"Number two is separating from your group," Carr continues. In any group, members will arrive with different experience and fitness levels. Most climbers do not rope up on the easier routes—those without glaciers and the accompanying crevasses—and the temptation for some of the fitter climbers is to get ahead, out of sight of their partners. In a whiteout or injury situation, conditions are likely to deteriorate if you're alone.

"Number three is inappropriate use of crampons, either climbing without crampons or... the main reason for injuries is people glissading with their crampons." On the long descent down Avalanche Gulch, glissading—sliding down on your rear end—can be fun and save time. If you don't remove your crampons first, however, it's easy to stab yourself.

In his study of accidents and other problems on the mountain, ranger Nick Myers has noticed a pattern. "One mistake leads to another," says Myers. "A lot of it is because of inexperience, which is fine. That's a big part of our job, to educate people. It's great that people are getting out, giving mountaineering a try, and Shasta is considered somewhat of a novice climb if you're a mountaineer." Many people, says Myers, are simply not prepared for the climb. He often sees climbers with inappropriate clothing, and many without ice axe or crampons.

At the top of Misery Hill is the summit plateau. Less than a half mile away, over relatively flat terrain, the snowless craggy summit rises sharply about 300 feet from the plateau. The final rock climb will take us about fifteen minutes. Before we tackle the final push we notice a hint of steam coming from the sulfur springs two hundred yards to the north. Mt. Shasta is, after all, a volcano. The date of the last eruption is a matter of debate, but most likely the aerial debris seen in 1786 by French explorer Jean de la Prouse as he sailed the Pacific coast, was from Mt. Shasta. Geologists have estimated the volume of Mount Shasta at between 80 and 120 miles, making it not only the largest of the Cascade volcanoes, but the largest volcano in the continental United States.

The actual summit is a pointed outcropping large enough only for two people to sit

comfortably. Fifteen feet below, and only slightly more protected from the incessant winds, is an army-issue ammo box that holds the summit log. As we arrive at the summit, around 9 a.m., we share the cramped area around the log box with ten climbers: several from Colorado, a pair from British Columbia, and two local groups. Several of the Cascade volcanoes to the north—probably two of the Three Sisters—and Mount Lassen to the south, are visible today. There's a thin veneer of forest fire smoke resting at about 6,000 feet, so it's hard identify many of the peaks.

The return trip is over quickly: two hours back to Helen Lake and another two back to the trailhead. That's quick for an uphill climb that took twelve hours. We manage to glissade—sans crampons—down the upper part of Avalanche Gulch, and slide standing up on the lower part. It's July 2nd and the snow is melting fast all over the mountain. Another two weeks and there will be much more climbing on exposed scree, more of a chore—and a rock fall hazard—than a climb.

Shasta has eight glaciers, including the largest in California. The north side climbs, favored by the more experienced mountaineers, have the added dangers of crossing glaciers and their hidden crevasses. With the rapid melting of polar ice caps and shrinking of most glaciers—Everest, Kilimanjaro and Glacier National Park are among the most discussed examples—you would think that Shasta's glaciers are also shrinking. You would be wrong.

In a 2008 Associated Press report, U.S. Geological Survey glaciologist Ed Josberger, said that Shasta's glaciers are "a bit of an anomaly that they are growing." It turns out that while the earth's rising temperature is causing most glaciers to shrink, global climate change has caused an increase in snowfall on Shasta, more than compensating for the rising temperature.

So for now, take your time planning your climb up Mt. Shasta.

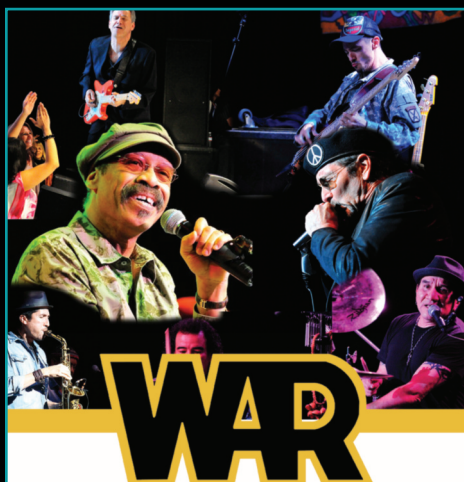
For more information on climbing Mt. Shasta, visit shastaavalanche.org.

Daniel Newberry is a freelance writer living in the Applegate Valley. He found climbing Mt. Shasta's Avalanche Gulch to be less crowded, less technical and more fun than another popular route: climbing Mt. Hood from Timberline Lodge. You can reach him at dnewberry@jeffnet.org

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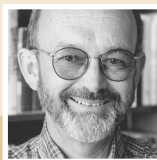
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Nature Notes

Frank Lang

Wood Ducks

How much wood could a wood duck duck if a wood duck could duck wood? Wait a minute. Nature Notes has that all wrong. It's woodchucks chucking not wood ducks ducking. But never mind, we are going to talk about Wood Ducks anyway. Male Wood Ducks in breeding plumage are the handsomest of our native ducks. Drakes have heads, crests, and wing coverts of iridescent greens, blues, and purples. Chin, cheek stripes, and belly are white. Black and white edges the yellow flanks. Beaks are red, white, and black. Eyes a startling red. Once seen, not soon forgotten. Hens are cute, dowdy brown, but cute, with a distinctive white eye-ring and a crest. Bellies are white, wing coverts purplish-blue iridescent. Again, once seen, not soon forgotten.

Life as a Wood Duckling
is hazardous.
Survival rate is about
50% or a little less.

Why they are called Wood Ducks? Because they inhabit woody places, especially woods associated with water: swamps, riparian zones along rivers and streams, marshes, sloughs, and lakes. They nest in tree cavities. They are able to squeeze their slender bodies into abandoned Pileated

Woodpecker cavities for nesting if nothing larger is available. They do not excavate the holes themselves, but prefer pre-made cavities. This might explain why they willingly accept human-made nesting boxes so readily.

You frequently see large nest boxes with a big hole on trees in parks and public lands near water. One study, of 375 nests, found the highest nest some 56 feet above the ground, with the average about 20 feet. After mating, momma duck finds a suitable cavity, lines the nest with down



plucked from her breast, and lays her eggs. Incubation averages about 30 days. Wood Ducks do two broods a season. Momma leaves the nest twice during the day, in the morning and at early evening. These “recesses” as ornithologists call them, last an hour and a half to two hours. When the eggs start to hatch the hen begins to vocalize with the maternal call. The ducklings will be familiar with sound of momma’s voice with once out of the shell, dried out, fluffy with down, and ready to ramble. Within 24 hours, they leave the nest.

In the morning, after the hatching, momma checks to make sure the coast is clear of predators or harmful conditions. If not, it is back in the nest till conditions are right. She flies to the ground then gives the maternal, *kuk, kuk, kuk*. The ducklings, conditioned to her call, crawl to the opening and launch themselves into space and fall, flightless to the ground without her help. They usually land uninjured then they hustle to her side. The record free fall is 291 feet with no injuries. I wonder if they ever trusted Mom again.

Life as a Wood Duckling is hazardous. Survival rate is about 50% or a little less. Most get turned into some other kind of protein in the first two weeks. Squirrels and raccoons are omelet lovers. Raccoons also enjoy raw duck breast. Babies are at risk from bullfrogs and large fish. Fledglings and adults need to watch out for Great Horned owls.

The Upper Duck Pond at Lithia Park in Ashland is a good place to see Wood Ducks up close. Don’t confuse them with the even more spectacular Mandarin duck I’ve seen there in years past or the Mallards and their hybrid bastard offspring.

By the playground in Lithia Park is a tall California black oak in an almost sinful lower trunk and root embrace with an equally tall incense cedar. A Screech Owl is known to inhabit the hole at the end of the forked oak trunk. Some one told me that they also saw a female Wood Duck in the hole with the owl. Nature Notes wonders if there will be hybrids stranger than the Mallard clan.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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As It Was

Stories from the State of Jefferson

Dawn Redwood

by Marjorie O'Harra

To John Gribble, a Forest Service retiree who lived in Medford, Oregon, it was a challenge.

The tree informally called the Dawn Redwood had been extinct in Oregon for millions of years. But in 1941 a living tree was discovered in a remote part of China. Gribble hoped to get some seeds, plant them in his backyard, and see if they would grow.

The tree in China was identical to the fossil known as Meta (meh-tah) sequoia (seh-KWOY-ah), the dominant conifer found in North America 35 million years ago. It was nicknamed Dawn Redwood because of its antiquity—as in “the dawn of time.” Fossilized remains had been found in the California-Oregon border country near Pilot Rock.

Harvard University's arboretum had acquired two pounds of seed. Gribble wrote to them, told the director of his interest, and received a packet. In 1948, he planted the seeds. When the seedlings matured, he gave them away.

Today tall and stately Dawn Redwood trees—the first of their kind to grow here in ten million years—can be seen in a number of places in Southern Oregon. A fine example grows in Medford's Hawthorne Park; another at Hanley Farm, near Jacksonville; and another near the band shell in Ashland's Lithia Park.

Source: “Dawn Redwood – A Gift from the Past,” Marjorie and Alan Neal, Southern Oregon Heritage Today, Vol 6, No 4, page 4.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

The Lost Love of Clara Fleming Birdseye

by Dawna Curler

Clara Fleming thought she'd spend her life with Wesley Hobbs in Wellsburg, Virginia. But her father...and fate...had other plans.

In the early 1850s, Clara was in love and wanted to marry, but her father insisted she move with the family to the Oregon Territory. Secretly engaged, Clara and Wesley had different ideas. Wesley would meet Clara in St. Joseph, Missouri, where wagon trains started on the Oregon Trail. As the family got on their way, he would rescue Clara and take her home. When Wesley didn't arrive, brokenhearted Clara made the westward journey as an empty, bitter and lonely young woman.

In 1853, still pining for her lost love, Clara married David Birdseye, a packer and trader. They built a log house near Rogue River in Southern Oregon and had five children. Her marriage was unhappy, with the shadow of what might have been with Wesley always looming. David was frequently gone. In spite of David's absences, and her hardened attitude, Clara made a go of their homestead. She spent her life in the hand-hewn log house, which today houses fourth and fifth generation Birdseyes.

David died in 1898. Some years later, Wesley Hobbs appeared and again proposed. By then, a lifetime had passed and Clara turned him down.

Source: Birdseye, Effie and Nita Birdseye. Clarissa – Her Family & Her Home. No publisher. Printed by Springs Printery, Inc., Rogue River, OR.

Poetry

Carter McKenzie & Anita Sullivan

Dwelling

The bees were a noise
above the bed, wings tapping
the house, threatening to slip out.
They lived in the chimney,
its charred interior, but spreading
to almost every room
was a vague sound,
like the distance hum
of electricity. I covered the vents,
listened to walls.
Light fixtures collected wings.
I saw their shadows at night
above me, beating against the glass.
I remembered an act of superstition
or malice reported in the news,
dead bees, dark feathery piles
left for a beekeeper.
Poisoned hives. There were alternatives.
I imagined their bodies, pollen-laden,
making honey, delicate wax
filling the crawlspaces.
I could not walk inside
without listening.

Carter McKenzie's poems have appeared in various publications, including *Fireweed*, *hipfish*, *Raising Our Voices: an anthology of Oregon poets against the war*, and *The Whistling Fire*. Her poem "Prayer for Heaven" appeared this spring in the online publication *Canary: a Literary Journal of the Environmental Crisis*. Her poetry chapbook *Naming Departure* was published by Traprock Books in 2004, and her first full-length book of poetry, *Out of Refusal*, from which "Dwelling" is taken, was published by Airlie Press in 2010. Carter McKenzie lives in the foothills of western Oregon's Cascade Mountains in the Middle Fork Willamette watershed near Lost Creek.

Apricot

And then the horses of Genghis Khan could gallop west no more
because they were running between apricot trees
and would tear their necks on the low branches
would sink to the hocks in those thick, other grasses.

They knelt and let their hides silken in the sun
of villages with five-syllable names
like the one where my mother was born.
Apricots inside her father's orchards
ripened dark, focused
orange that best stirs the violin heart.

And so they say, our gypsy music was played
on bows strung from the tails of those ancient horses
who ate the grass beneath the trees, that fed
their bodies, that stained their blood, and
the whole country came to owe the excellent quality
of its sorrow to the elliptical reasoning of the fruit.

Anita Sullivan is a poet, essayist, and piano tuner who has written extensively about her profession. She has published two essay collections, *The Seventh Dragon: The Riddle of Equal Temperament*, which won the Western States Book Award for creative nonfiction, and *Ikaria*, a Greek travel book. Her chapbook *The Middle Window* was published in 2008 by Traprock Books, and a full length collection, *Garden of Beasts*, from which "Apricot" is taken, was published in 2010 by Airlie Press. Anita Sullivan holds an MFA in Poetry from Pacific Lutheran University, and lives in Eugene, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Please allow two to four weeks for reply.



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www.dgibbphoto.com

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Redding, CA · (530) 223-1205

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Grants Pass, OR · (800) 648-4874

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www.mendocinocafe.com

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www.verandaparkliving.com

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Animal Medical Hospital
Ashland, OR · 541-482-2786

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www.fotas.org · (541) 774-6646

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www.SanctuaryOne.org

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Ashland, OR · 541-488-3335

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www.herb-pharm.com

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at www.ijpr.org.

The 37th Clayfolk Pottery Show and Sale: A Lesson in Clay

by Robert Johnson

On the weekend before Thanksgiving, the 37th annual Clayfolk Show and Sale, opens at the Medford Armory, running from Friday, November 16th through Sunday the 18th. The largest ceramic event in the region, the Clayfolk show presents an opportunity to beat the holiday rush and to find unusual gifts, unique decorations, or perhaps a replacement for a cherished-but-broken coffee mug. Featuring a wide range of work by more than 60 ceramic artists, the show also offers live music, demonstrations by master potters, hands-on clay experiences for children, and the chance to talk with the artists about their work. Visitors will find all manner of decorative and functional clay art, including dinnerware, jewelry, tiles, sculpture, and much more. All items will be unique pieces, hand-crafted by Clayfolk artisans.

Clayfolk traces its origins to the mid-70s, when a small guild of potters in the Grants Pass, Medford, and Ashland area sought to share ideas about hand-crafting techniques, glazing, firing, and marketing. Now the organization represents over 130 ceramic artists, most of whom call Southern Oregon home. A few others maintain studios in the Roseburg, Eugene, Corvallis, Bend, and Portland areas, as well as locales in Northern California. For all, however, stoneware, porcelain, earthenware, and raku pieces are their stock-in-trade.



Packing pots for a show by Nancy Leever of Medford

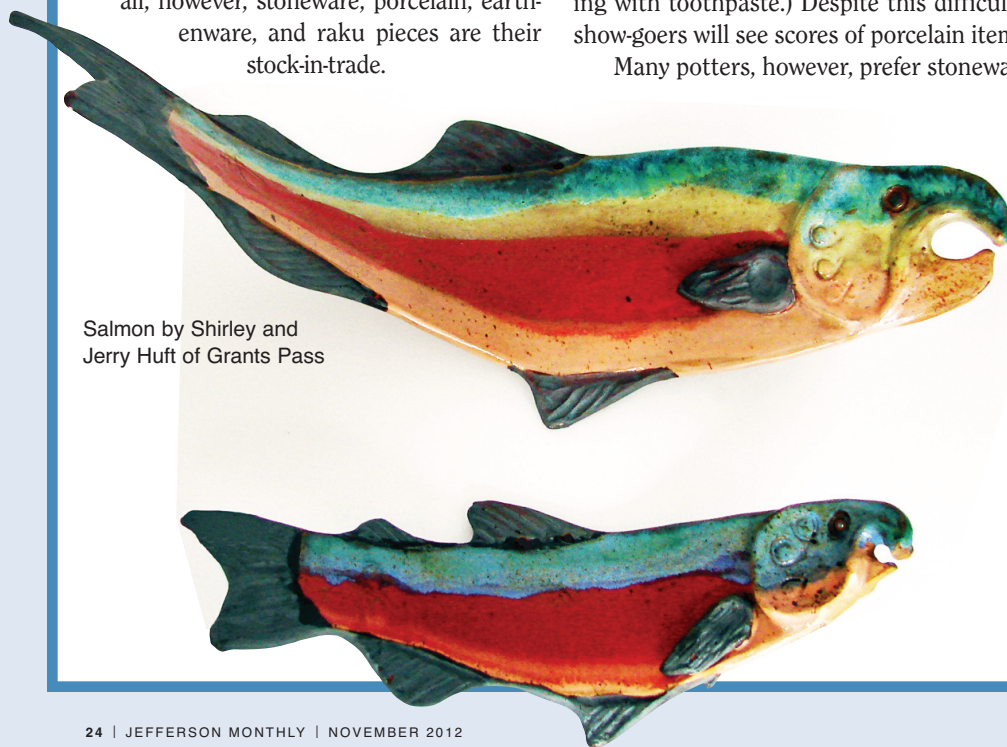
Those partial to porcelain, that most dense of ceramic media, make ware from the whitest of clays, fired to more than 2200 degrees—nearly the temperature of the stars. When very thin, this “China clay” is prized not only for its whiteness but for its translucence. But potters also curse it for its difficulty to “throw,” or form, on the potter’s wheel. (One Clayfolk wag likens it to throwing with toothpaste.) Despite this difficulty, show-goers will see scores of porcelain items.

Many potters, however, prefer stoneware

Featuring a wide range of work by more than 60 ceramic artists, the show also offers live music, demonstrations by master potters, hands-on clay experiences for children, and the chance to talk with the artists about their work.

or earthenware, which are more complex clays, with colors and textures never found in porcelain. Most range from a light buff color to a deep, rich brown. Although fired in the same temperature range as porcelain, stoneware does not develop translucence. Typically, the glazes are “earthy” in appearance. Paradoxically, earthenware clays, which mature at temperatures a few hundred degrees lower, sport glazes of the brightest colors—hues that would burn out in more extreme heat.

Raku—the most dramatic of pottery in its manufacture—comes from relatively cool kilns, fired to a mere 15000 - 18000 F. For a raku firing, the potter typically coats the ware with metallic oxides, brings it up to red-orange heat in a special kiln, and then, in a final step, abruptly removes the ware—still glowing from the fire—only to plunge it into a container of combustible material,

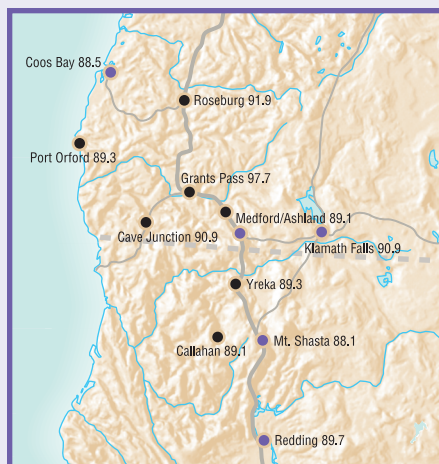


Salmon by Shirley and Jerry Huft of Grants Pass

PROGRAM GUIDE

Rhythm & News

www.ijpr.org



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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Clayfolk *From previous page*

such as sawdust, which enhances the colors by depriving the decorative oxides of oxygen. The results, thought by some to be the most beautiful in the ceramic spectrum, are recognizable by their metallic lusters.

Clayfolk show visitors will find examples of all these ceramic genres in a variety of functional and whimsical work priced to please everyone's pocket book. For a preview of Clayfolk member's work, visit the on-line gallery at www.clayfolk.org/gallery.htm

But not everything will have a price tag: the music, the clay demonstrations, and the kids' clay area are all free. And the lucky attendees whose number comes up will win gift certificates to be used toward purchases of artwork.

This year's Clayfolk Show and Sale will again be held at the Medford Armory, at 1701 South Pacific Hwy—easily accessible from I-5 at the South Medford exit. Admission is free.

Doors will open on Friday, November 16th, at 4 pm, closing at 9 pm.

The event continues on Saturday from 10 am to 7 pm and ends its run on Sunday from 10 am to 4 pm. More information, including a driving map, is available on the web at www.clayfolk.org.



Raku hand by Teri Nelson of Rogue River



Bears by Gwen Childs of Grants Pass

SPECIAL



TURKEY

CONFIDENTIAL

November 22
8:00 a.m.–10:00 a.m.

Help is on the way for Thanksgiving cooks, kitchen helpers and their guests on the biggest cooking day of the year. On Thanksgiving morning, join Lynne Rossetto Kasper, the award-winning host of public radio's national food show, *The Splendid Table*, for real-time turkey triage during the live broadcast of Turkey Confidential 2012.

PROGRAM GUIDE CLASSICS & NEWS

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RIO DELL/EUREKA

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Houston Grand Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



SPECIAL

Giving Thanks with John Birge

November 22 · 10:00 a.m.–12:00 p.m.

With music and stories for Thanksgiving, host John Birge creates a thoughtful, contemporary reflection on the meaning of the holiday, featuring: a grateful tribute to the great writer Nora Ephron; original Thanksgiving music in the studio with pianist Jacqueline Schwab; a Thanksgiving blessing from Baxter Black; and a visit from poet and former NEA chairman Dana Gioia.



Russian soprano Albina Shagimuratova sings the role of Violetta in the Houston Grand Opera's production of Verdi's *La Traviata*.

First Concert

Nov 1	T	Copland: <i>The Red Pony Suite</i>
Nov 2	F	Dittersdorf*: <i>Sinfonia in D major</i>
Nov 5	M	R. Strauss: <i>Till Eulenspiegel's Merry Pranks</i>
Nov 6	T	Sousa*: <i>Tales of the Traveler</i>
Nov 7	W	Alwyn*: <i>Elizabethan Dances</i>
Nov 8	T	Kalkbrenner*: <i>Piano Concerto No. 4</i>
Nov 9	F	Mozart: <i>String Quartet in B flat major, "The Hunt"</i>
Nov 12	M	Tchaikovsky: <i>Hamlet</i>
Nov 13	T	Chadwick*: <i>Melpomene Overture</i>
Nov 14	W	L. Mozart*: <i>Symphony in D major</i>
Nov 15	T	Debussy: <i>Piano Trio in G major</i>
Nov 16	F	Hindemith*: <i>Nobilissima Visione</i>
Nov 19	M	Rameau: <i>Selections from Dardanus</i>
Nov 20	T	Beethoven: <i>Leonore Overture No. 2</i>
Nov 21	W	Karg-Elert*: <i>Impressions exotiques</i>
Nov 22	T	W. F. Bach*: <i>Concerto in F minor</i>
Nov 23	F	Falla*: <i>Tributes</i>
Nov 26	M	Corigliano: <i>The Red Violin</i>
Nov 27	T	Krommer*: <i>Partita in B flat major</i>
Nov 28	W	Griffes: <i>The Pleasure Dome of Kubla Khan</i>
Nov 29	T	Donizetti*: <i>String Quartet No. 14</i>
Nov 30	F	Alkan*: <i>Troisième recueil de chants</i>

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KAGI AM 930
GRANTS PASS

KTBR AM 950
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KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service



Michelle DeYoung, mezzo soprano, sings the title role in the Houston Grand Opera's production of *The Rape of Lucretia*.

Siskiyou Music Hall

Nov 1 T Haydn: Symphony No. 7
Nov 2 F Beethoven: Piano Concerto No. 1

Nov 5 M Brahms: Clarinet Quintet
Nov 6 T Tchaikovsky: *Little Russian*
Nov 7 W Spohr: Double Quartet No. 3
Nov 8 T Bax*: Symphony No. 6
Nov 9 F E. Franck: *Fantasy for Orchestra*

Nov 12 M Borodin*: Symphony No. 1
Nov 13 T Mozart: *Posthorn Serenade*

Nov 14 W Fanny Mendelssohn*: *Das Jahr*
Nov 15 T Hummel*: Clarinet Quartet in E flat major
Nov 16 F Paderewski*: Piano Concerto in A minor

Nov 19 M Ippolitov-Ivanov*: *Caucasian Sketches No. 2*
Nov 20 T A. Wiklund: Piano Concerto No. 2
Nov 21 W Dohnanyi: Symphony No. 1
Nov 22 T Rodrigo*: *Soleriana*
Nov 23 F Prokofiev: Violin Concerto No. 1

Nov 26 M Asger Hamerik: *Spiritual Symphony*
Nov 27 T Herbert: Cello Concerto No. 1
Nov 28 W Rubinstein*: Symphony No. 3
Nov 29 T Bizet: Symphony in C major
Nov 30 F Ries: Piano Concerto in C sharp minor

Houston Grand Opera

Nov 3 • FIDELIO (in German)
by Ludwig van Beethoven
CONDUCTOR: Michael Hofstetter CAST: Simon O'Neill, Karita Mattila, Tómas Tómasson, Kristinn Sigmundsson, Kyle Ketelsen, Brittany Wheeler

Nov 10 • LA TRAVIATA (in Italian)
by Giuseppe Verdi
CONDUCTOR: Patrick Summers CAST: Albina Shagimuratova, Chad Shelton, Giovanni Meoni, Scott Quinn, Catherine Martin, Boris Dyakov.



Simon O'Neill is Florestan in the Houston Grand Opera's production of *Fidelio*.

Nov 17 • THE RAPE OF LUCRETIA (in English)
by Benjamin Britten
CONDUCTOR: Rory Macdonald CAST: Michelle DeYoung, Anthony Dean Griffey, Leah Crocetto, Jacques Imbrailo, Ryan McKinny

Nov 24 • DON CARLOS (in French)
by Giuseppe Verdi
CONDUCTOR: Patrick Summers CAST: Brandon Jovanovich, Tamara Wilson, Christine Goerke, Scott Hendricks, Andrea Silvestrelli, Samuel Ramey

Arts



ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival concludes its 2012 Season with the following performances:

On the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

Medea/McBeth/Cinderella, thru Nov 3

All the Way, thru Nov 3

On the New Theatre stage:

Troilus and Cressida, thru Nov 4

Party People, thru Nov 3

OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

◆ Southern Oregon University Dept. of Performing Arts/Theatre Arts presents *Three Sisters* by Anton Chekov, adapted by Libbey Appel, directed by Scott Kaiser, from Nov. 1-18. Also, being presented, "Marisol" by Jose Rivera, directed by Jackie Apodaca, from Nov. 8-18. Also, performances at the Theatre Arts Bldg. on So. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/theatre

◆ Camelot Theatre in Talent presents Spotlight on Rosemary Clooney, Nov. 8-18. Also, Tony Award winning musical, *Forty Second Street* with music by Harry Warren, lyrics by Al Dubin, book by Michael Stewards and Mark Bramble, and based on the novel by Bradford Ropes, Nov. 28-Dec. 30. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation *Song and Dance* thru Nov. 4. Also, *Winter Wonderettes*, a glittering holiday package and a sugar plum delight for all ages, Nov. 16-Dec. 30 with Previews Nov. 14 & 15. Performances nightly at 8:00 pm except Nov. 19, 22, 26, 27; Dec. 3, 4, 10, 11, 17, 24 & 25. Sat. and Sun. Brunch Matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Barnstormers Theatre continues its presentation of the world premiere, *The Angel Capone* by David Copelin, directed by Russell Lloyd, thru Nov. 4, Fri. and Sat. at 8:00 pm and Sun. at 2:00 pm. Strong language: adult themes. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

◆ Craterian Ginger Rogers Theater presents the following events:

The Capitol Steps on Nov. 1 at 7:30 pm

Rogue Valley Symphony on Nov. 3 at 7:30 pm

A Chorus Line on Nov. 5 at 7:30 PM

Nanda: The Jacket on Nov. 9 at 7:30 pm

Youth Symphony of So. Oregon on Nov. 10 at 7:30 pm



The Mendocino Stories and Music Series presents American folk singer Tracy Grammer on Nov. 10.

Ginger Bread Jubilee Auction, Nov. 16 at 5:30 pm

Ginger Bread Jubilee Comm. Tour Nov. 17-20 from 11:00 am-4:00 pm

Ginger Bread Jubilee Comm. Tour Nov. 21 from 11:00 am-2:00 pm

Ginger Bread Jubilee Comm. Tour Nov. 23-24 from 11:00 am-4:00 pm

Sound of Music Sing-Along, Nov. 25 at 7:30 pm

Mummenschanz on Nov. 29 at 7:30 pm
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Music

◆ Rogue Valley Symphony presents Music to Renew Your Spirit, with Martin Majkut, Music Director, and Rhonda Larson, flute, featuring music by Faure, Mozart, and Beethoven. Performing at three venues:

Southern Oregon University Music Recital Hall, Ashland, on Nov. 2 at 7:30 pm

Craterian Ginger Rogers Theater, Medford, on Nov. 3 at 7:30 pm

Performing Arts Center, Grants Pass, on Nov. 4 at 3:00 pm

(541)552-6354 www.rvssymphony.org

◆ St. Clair Productions presents two shows: Harry Manx performs his Mississippi Blues/Indian Raga fusion on guitar, banjo/and Mohan Veena (guitar/sitar hybrid) on Nov. 9 at 8:00 pm; Banjo virtuoso Tony Trischka Territory performs a mix of bluegrass, jazz, old time, popular, classical, Celtic, and original music/Rainy and the Ratlesnakes opens on Nov. 16 at 8:00 pm. Performances at the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ Southern Oregon University Chamber Music Concerts presents Concert II: Cecilia String Quartet on Nov. 9 at 7:30 pm. Pre-concert lectures are held one hour before every performance in the SOU Choir room. Located in the Music Recital Hall, SOU Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ Southern Oregon University Dept. of Performing Arts: Music presents the following concerts: Siskiyou Saxophone Orchestra and Cascade Clarinet Consort on Nov. 12 at 7:30 pm
Faculty Recital: James Edwards, guitar on Nov. 18 at 7:30 pm

SOU Percussion Ensembles, Nov. 27 at 7:30 pm

SOU Concert Choir on Nov. 28 at 7:30 pm

SOU Symphonic Band on Nov. 29 at 7:30 pm

SOU Jazz Ensembles on Nov. 30 at 7:30 pm

All performances in the SOU Music Recital Hall, Ashland. (541)552-6101 www.sou.edu/music

Exhibitions

◆ Schneider Museum of Art continues its presentation *Selections from Portland 2012: A Biennial of Contemporary Art* thru Dec. 8. Seventeen Oregon artists whose work is defining and advancing contemporary art will be displayed. Numerous artist presentations and on-campus residencies will accompany the exhibition. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M-Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents the works of Dianne Erickson, Ninety Tiny Paintings, medium: encaustic; a series of small-format encaustic paintings on wood that explore painting as a mode of thought and theoretical activity. Oct. 31 thru Nov. 21. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of

Send announcements of arts-related events to:
ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartsScene@gmail.com

**November 15 is the deadline
for the January issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

ArtsScene Editor: Miki Smirl

Rogue Community College presents Juried Artists, Crosscurrents, medium: multi-media; juried current events exhibit centered around politics. Oct. 31 thru Dec. 7. Located on the Main campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

Film

◆ The League of Women Voters Rogue Valley's Election-Year Film Festival concludes Nov. 3. The League is a non-partisan, non-profit that encourages the public to engage in respectful political dialogue and vote. A discussion of issues raised in the film led by Jeff Golden, will precede the showing of "The Manchurian Candidate" (2004 re-make). Discussion at 7:00 pm; Film showing at 8:00 pm. Free admission (first come/first served basis) to the 200-person capacity, large meeting room in the Medford Central Library, 205 S. Central, Medford. Contact: marylouschnoes@gmail.com

OREGON AND REDWOOD COAST

Theater

◆ Humboldt State University's Dept. of Theatre, Film and Dance presents the following:

8-An all-star cast brings to life the court case that overturned Proposition 8 and made marriage equality the law in Calif.—for now. Written by Dustin Lance Black. As performed from Broadway to Hollywood, the production is a staged reading (actors holding script, minimal staging) on Nov. 1 at 7:30 pm Van Duzer Theatre

A Chorus Line on Nov. 4 at 3:00 pm and at 8:00 pm Van Duzer Theatre

Ballet Folklorico De Mexico de Amalia Hernandez on Nov. 8 at 8:00 pm Van Duzer Theatre
Shakespeare's Globe Theatre of London: Hamlet on Nov. 11 at 8:00 pm Van Duzer Theatre

Rebirth Brass Band on Nov. 12 at 9:00 pm at The Depot, University Center

Royal Dancers and Drummers of Burundi, East Africa on Nov. 15 at 8:00 pm Van Duzer Theatre

Ahmad Jamal, pianist, on Nov. 27 at 8:00 pm Van Duzer Theatre

The Van Duzer Theatre is located in the Theatre Arts Bldg. on the campus of Humboldt State University at 1 Harpst St., Arcata. (707)826-4411 www.humboldt.edu/centerarts

Music

◆ The Mendocino Stories and Music Series presents American folk singer Tracy Grammer on Nov. 10 at 7:30 pm. A Red House Records recording artist, Grammer is known for her work as half of the folk duo, Dave Carter and Tracy Grammer, and for the solo career that she has continued since Carter's death. The concert will begin at

7:30 pm at the Hill House of Mendocino. Dinner menu served prior to the show, full bar. Doors open at 6:00 pm. Tickets at Brown Paper Tickets. (707)937-1732 www.mendocinostories.com/events

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Atrium Gallery: Explore the work of Morris Graves from the Permanent Collection throughout the year. Enhance your interpretation of Graves' artwork on display by perusing the interactive CD-ROM *The Life & Art of Morris Graves*. This Educational tool allows the visitor to view a selection of artwork, the Loleta Studio of the artist, and to hear interviews from his friends and colleagues.

2012 Annual Humboldt Arts Council Member Show, a juried exhibition, continues thru Nov. 4.

The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 building referring back to the 1930s and the era of Art Deco in the US Federal Bldg. in downtown Coos Bay. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Hours are 10:00 am to 4:00 pm, Tues. thru Fri. and 1:00 to 4:00 pm on Sat. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport — the works appear in the waiting area and on baggage claim walls. These original works, painted in oils on shaped recycled wood panels, glow with Castleberry's trademark infusion of color and energy. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum features exhibits in four main rooms: Native American, Natural History, Historical Photos, and the Heritage Room. The museum's native plant and heritage gardens bordering the community park provide a pleasant place to rest and have a picnic. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6-9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. www.trinidadartnights.com

ROSEBURG/EUGENE

Theater

◆ The Historic McDonald Theatre presents the following events this month:

OneEleven, Into the AM & Chedda Productions present Datsik with Terravita and XKore

opening on Nov. 7 at 8:00 pm
Dropkick Murphys will perform on Nov. 9 at 9:00 pm

Devil Makes Three with Jonny Fritz Corndog opening on Nov. 11 at 8:00 pm

Doors open 7:00 pm for all performances listed. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Music

◆ Scott Valley Theatre Company presents Cowboy Poetry on Nov. 3. Scott Valley Bank at the Avery is located at 430 Main St., Etna. (530)467-4181 www.scottvalleytheatrecompany.org

◆ Roseburg Community Concert Association presents Countertenor, Terry Barber on the Jacoby Auditorium stage on Nov. 15 pm at 7:00 pm in the Jacoby Auditorium. Featuring his broad vocal range in a variety of musical styles, Barber has performed on some of the world's most prominent stages including Moscow's Svetlanov Hall; he was formerly a member of the ensemble Chanticleer. His repertoire includes opera, classical, gospel, jazz and folk music. He can sing in more than a dozen languages and has presented over a hundred concerts around the globe. The concert is open to all RCCA members; however, tickets will be available at the door. A limited number of season tickets is still available. Jacoby Auditorium is located on the campus of Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events or (541)440-5414 www.roseburgcommunityconcerts.org

◆ The Music Dept. at Umpqua Community College presents Susannah Mars and The Umpqua Singers on Nov. 19 at 7:30 pm in the Jacoby Auditorium on the Campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

Exhibitions

◆ The Art Gallery at Umpqua Community College presents the works of Amy Jean Porter, Painter/ Illustrator, Nov. thru Dec. Also, on Nov. 9, the artist will hold a Text and Image Workshop. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

War on Nov. 2 at 7:30 pm

Bill Engvall on Nov. 4 in two performances 6:30 pm and 9:00 pm

A Cascade Christmas Nov. 23 thru Dec. 1 at 2:00 pm and 7:00 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents *Every Christmas Story Ever Told (And Then Some)* on weekends Nov. 17 to Dec. 15. Show times are Fri. and Sat. at 7:30 pm and Sun. at 2:00 pm. Instead of performing Charles Dickens' beloved holiday classic for the umpteenth time, three actors decide to perform every Christmas story ever told — plus Christmas traditions from around the world, seasonal icons

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Artscene *From p. 29*

from ancient times to topical pop-culture, and every carol ever sung. A madcap romp thru the holiday season! Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Exhibitions

◆ The Museum at Turtle Bay Exploration Park continues its presentation of *Quilted: Past, Present & Future* thru Nov. 4. Quilts are valuable works of art commanding thousands of dollars, stories in fabric, historic records, fundraisers, and political statements. The quilts in this display date back to 1840, as well as historic and contemporary quilts from the community. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ Liberty Arts Gallery continues its presentation of an Open Juried Show: *Trading Places* thru Nov. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery features railroad relics, rock n roll posters from the 1960s, African artifacts, watercolors, oils, photography by local artists and more. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Linkville Players present Harry Krunitz's romantic comedy, *Once More With Feeling*, directed by Jason Kain Tannehill, Nov. 16 thru Dec. 8 on Fri. and Sat. evenings at 7:30 pm; Sun. matinee on Nov. 25 at 2:00 pm. A flamboyant symphony conductor and his mistress must legally marry in order to get divorced. Reserved tickets: \$11-\$14 (\$1 off for students, seniors and members of the military). Ticket information and reservations: (541)205-4395

◆ Ross Ragland Theater presents the following events:

USAF Band of the Golden West: The Commanders on Nov. 9 at 7:30 pm

Pow Wow Comedy Jam on Nov. 15 at 7:30 pm

Monday Night at the Movies: Bridge on the

River Kwai on Nov. 26 at 7:00 pm

Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 – midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Five-Nut Caramel Tart

From *A Spice Scented Thanksgiving Menu*

Copyright 2011 by Lynne Rossetto Kasper

Prep time: 25 min Cook time: 50 min

Total time: 1 hour 15 min Yield: 8–10 servings

Every year we do our radio broadcast, *Turkey Confidential*, on Thanksgiving morning. Afterwards the entire crew packs up their family and come together to celebrate with our own potluck Thanksgiving dinner. [Note: Tune into JPR's Rhythm & News Service at 8:00 a.m. on Thanksgiving morning to hear *Turkey Confidential*]

The tart holds 4 days, but is best served the day it's baked. For the pastry shy, this tart is salvation. It looks like jewels set in amber, with its candy bar mosaic of five kinds of nuts embedded in buttery caramel slicked over a tender crust, which is where salvation comes in. There is no rolling pin in sight. You pat the crust into the tart tin with your fingers. There's a special place in our hearts for recipes that have withstood the test of time. This tart is among the best of them, having remained virtually unchanged since I discovered it in the 1980s. In fact, the only thing I do differently now is sprinkle a little coarse salt on top for even more sweet-salty bliss. The filling couldn't be improved if I tried.

Cook to Cook: Make the pastry one day in advance.

Wine: The richness of the caramel and the meatiness of the nuts makes an aged tawny port sing with this tart. If you can spring for it, a 20-year-old tawny from Portugal would be the best choice. That said, most Portuguese 10-year-old tawnies are terrific as well.

Ingredients

Five-Nut Caramel Tart Pastry:

1 1/4 cups unbleached all-purpose flour (organic preferred), dipped and leveled

3 tablespoons sugar

1/4 teaspoon salt

1/2 cup (1 stick) chilled unsalted butter, cut into pieces, plus more for buttering pan

1 1/2 large egg yolks blended with 1 1/2 tablespoons ice water

Filling:

1/2 cup (1 stick) unsalted butter

1/2 cup packed dark brown sugar

1/4 cup honey

2 tablespoons granulated sugar

1 cup toasted, salted cashews (about 4 ounces)

2/3 cup toasted, salted macadamia nuts (about 3 1/2 ounces)

1/2 cup whole, blanched almonds (about 2 1/4 ounces)

1/3 cup salted, shelled pistachios (about 1 1/2 ounces)

1/4 cup pine nuts (about 1 ounce)

2 tablespoons heavy cream

1 1/2 teaspoons coarse salt

Instructions

1. Make the pastry: Place the flour, sugar, and salt in the bowl of a food processor and pulse a few times to combine. Add the butter and pulse until the mixture resembles coarse meal. Add the egg yolk mixture and pulse until a dough begins to form. Gather the dough into a ball, flatten into a disc, wrap in plastic and refrigerate at least 30 minutes.

2. Butter an 11-inch-diameter false-bottom tart pan. Let the dough soften slightly, then pat the crust into the pan with your hands until it is to a relatively even thickness of 1/8 inch. Trim the edges even with the pan's rim. Refrigerate the pastry for 30 minutes to overnight.

3. Prebake the tart shell: Preheat the oven to 400°F. Line the tart shell with foil. Fill with dried beans or pie weights. Bake for 10 minutes. Remove the foil and beans. Bake for 10 minutes longer, or until the tart shell is golden brown. Cool completely on a rack.

4. Make the filling: Reduce the oven temperature to 350°F. Place the tart shell on a heavy, large baking sheet. In a heavy 2-quart saucepan, combine the butter, brown sugar, honey, and granulated sugar. Cook over low heat, stirring until the sugars dissolve. Increase the heat and whisk until mixture comes to a boil.

5. Continue boiling until large bubbles form, about 1 minute. Remove the pan from the heat. Stir in the cashews, macadamia nuts, almonds, pistachios, pine nuts, and cream. Immediately pour the filling into the tart shell. Bake about 20 minutes, or until the filling bubbles (the filling might overflow slightly onto baking sheet).

6. Cool the tart in pan on a rack until the filling just begins to set. Gently remove the pan bottom and cool the tart completely, 4 to 5 hours. Sprinkle with salt to taste. Cut into wedges and serve.

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